

NEW YORK CLIPPER

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BILLY DUNN'S MARRIAGE.

(Put Into Rhyme from a Recent Letter from the Mountains.)

WRITTEN FOR THE NEW YORK CLIPPER.
BY CAPT. JACK CRAWFORD, "THE POET SCOUT."

DEAR JACK: I'm a goin' ter surprize ye,
As ye ne'er war' surprizzen afore—
I expect w'en I make the announcement,
You'll k'erfummix right down on the floor.
I've made a bold break fur the future—
Have struck an entirely new trail—
In short, just a week ago Sunday,
I war' married to Mary Ann Vail.

'Twan't no sudden notion as struck me,
Fur I'd gone with the gal fur a year,
An' she kep' growin' dearer an' dearer,
'Till my hearstrings war' all out o' gear.
An' Mary, she showed her affection
In a manner I couldn't mistake;
So I wound up the mis'ry by makin'
A bold matrimonial break.

We'd gone fur a walk in the canon,
'Way up thar' by Emigrant Spring,
An' Mary hung on to my elbow
With a sort of affectionate cling.
An' somehow my heart got a thumpin',
Like a pheasant 'll thump on a log,
An' every deep sigh that I uttered
Sounded more like the grunt of a hog.

Tien Mary, sez she: "Wat's the matter?
Yer actin' jest like ye war' sick—
I yer feelin' at all out o' kilter
We'd better go back down the creek."
But I tol' her that wouldn't relieve me,
An' we went right ahead on the walk,
Till we found a snug seat on a boulder
In the shadow of Catamount Rock.

My heart still continued onrily,
An' I sot thar' as silent as death,
An' Mary stared 'way up the mountain,
Glittin' in double time with her breath.
I believe she knowed w'at war' a comin',
That I'd made up my mind to perpose,
Fur I seed she war' sort of excited,
An' she blushed like a wild mountain rose.

She fin'ly remarked, sort o' skeery,
'Twas a bootiful day for a walk,
An' axed me to please fur to tell 'er
W'at I'd done with my usual talk.
Then my eyes to her face went a rollin',
But my tongue wouldn't wobble a bit,
An' I looked so infernal unearthy
That she thought I war' havin' a fit.

Wal, at last I could stand it no longer,
An' sez I: "Mary Ann, biz is biz,
An' I guess ye are onto my racket,
Fur it's writt plain enough on my phiz.
I love ye mos' pow'ful intensely,
An' I want ye fur life as my mate—
Don't chaff me with chin about 'chestnuts,'
Fur I'm givin' it to ye dead straight.

"I've loved ye, an' loved ye, an' loved ye,
But hadn't the courage to squeal—
To me yer more precious than d'iamond's,
From yer top knot clar' down to yer heel.
Now, don't go to hemmlin' an' hawin',
An' keepin' me 'yar in distress,
If you want ter transport me to glory,
Git a move on yerself, an' say 'yes.'"

Wal, Jack, by the jumpin' creation,
She throwed both arms aroun' my neck,
An' I seed right away I war' holdin'
The best winnin' hand in the deck.
Then I hugged 'er up jus' like a baby—
My feelin's you can't analyze—
An' we sot thar' a laughin' an' kissin'
Till the birds in the trees hid their eyes.

Wal, the parson's conundrums completed
The job in a sanctified way,
An' we danced till the light in the East'ard,
Announced the approachment o' day.
Now happiness camps in our cabin,
We're baskin' in love's brightest sun,
An' a welcome awaits you, ol' pardner,
From

MR. AND MRS. BILL DUN.

P. S.—Don't you laugh at my ravin',
An' call me a spoony ol' pill—
Jes' cast yer thoughts back for a minute,
Fur ye've bin through the very same mill.
I've thought o' my acts in that canon
Again and again and again,
An' I think in sich critical moments
A lover is really insane.

HONOR IN DEFEAT.

"Sir," said the defeated highwayman, as he slowly picked himself up and gathered himself together, "that was done very scientifically. May I ask of which class of pugilists you are the champion?"

"Of none," replied the victor. "I am simply a plain man who won't let himself be thrashed."
"Let me clasp your hand," returned the other. "In this Age of Champions, men of your kind are so scarce that it is rather pleasant than otherwise to be licked by one of them."

"Why are they called 'limited trains'?" asked Jones. "Because," replied Brown, "it's only a question of time until they'll run into a freight train and burn up."

WE NEVER KNOW what money can do until we realize that one cent will take us from Brooklyn to New York.—Puck.

THE INSIDE HISTORY OF

"A PILE OF BRICKS."

WRITTEN FOR THE NEW YORK CLIPPER,
BY FRANK COSTELLO.

Among my friendly acquaintances is an actor—not a very good actor, nor yet a very bad one, but, at any rate, a first class fellow to meet socially. Over a chop and a bottle, in a cosy retreat near Union Square, he regaled me with a story of one of our successful farce comedy writers. It was interesting to me, and, perhaps, might bear repeating.

Timothy Miggles, the aforesaid dealer, where it remained in a dusty corner, until one day the gloomy and musty old place was illumined by a visit from the dealer's only daughter. The young lady was pretty, of a romantic disposition and histrionic aspirations.

"Oh, pa!" she cried, as her eyes lighted on Carr's former property: "what a lovely old antique that is! Let me have it for my own use, won't you?"

Well, she got it, in spite of the fact that her mother of fact old father was just about to fix it up to make a sale of it.

Impelled by curiosity (a failing inherited by her from an antediluvian ancestor named Eve), she set to work to discover all the ins and outs of it, and with

been arrested for attempting to break into a gentleman's residence with supposed burglarious intent, but in reality under the drunken impression that it was his own domicile. This might not have proved a matter of any consequence, had it not been for his violently resisting the officer, and he got considerably the worst of the affray. When brought up for trial, he was ashamed to reveal his identity, gave a fictitious name, hid his abashed (and battered) countenance from the reporters, and told such conflicting stories that his suspicious conduct resulted in his being sent to the Island for a brief sojourn.

Such was his shame and sensitiveness that he shrunk even then from exposing himself, until a

he had written the play and offered it to three city managers—who rejected it. Then he stowed it away in his old desk, and had forgotten all about it. Altogether he gave such indubitable evidence of his claim to the authorship that no attempt was made to controvert it.

The acquaintance thus brought about between author and star soon began to assume an interesting aspect. He found the young lady more admirable in her private character even than in the one assumed before the footlights. Miss Miggles found Mr. Carr a gentleman both gallant and gifted, and very persistent in his admiration of her, and he could write such catchy little items about her, which he had such a successful way of getting printed in the newspapers—well, perhaps it were better not to go into further details of how he wooed and wed her, and now occupies the proud position of her most ardent admirer and indefatigable boomer and press worker. Suffice it to say that such is the case.

And, by the way, old man Miggles is satisfied and happy, too. He congratulates himself on the good investment he made in that old desk, for he is making money out of "A Pile of Bricks" which was contained in it.

LOUISE SANFORD.

The portrait on this page is an excellent likeness of Louise Sanford, who was born Feb. 13, 1858, at Georgetown, Demarara, S. A. She was born Sophie Louise Johnston, but on adopting her stage as a profession took the name of Louise Sanford. She made her debut in 1874, at Col. W. E. Sinn's Front Street Theatre, Baltimore, Md., appearing in the ballet for one season. The following season she did a singing turn at Barton's Opera House, Syracuse, N. Y., there making her premier appearance as a vocalist. She finished that season playing dates at the vaudeville houses, and continuing to do so until Robert E. Graham's "Wanted a Partner" Co. opened at the Park Theatre, this city. She was with Barry and Fay in "Muldoo's Picnic," and then returned to the vaudeville and continued her successful career until she successfully created the role of Sopranita Noyes in "Amanuensis" at Dockstader's, this city, 1888. She played the role of Teddy in Gus Bothner's "A Bunch of Keys" Co. during the season of 1888-9, and once more made a substantial success. This season she is with the "Old Jed Prouty" Co. playing Martha Prouty. Miss Sanford is a clever performer, dancing and singing with the most gratifying results. She has a pleasing appearance, and her natural ability as an actress easily places her as one of our best soubrettes.

SUDDEN DEATHS IN THE PROFESSION.

The sudden death of the comedian, Charles B. Bishop, during the performance at the Lyceum Theatre, this city, on the evening of Oct. 8, recalls similar cases. The latest was that of the excellent actor, J. J. Prior, who died in exactly the same manner at the Wheeler Opera House, Toledo, O. I have collected some of the chief cases that are on record, and am forced to reflect that in the many years how few of our profession have met death in the theatre. Peg Woffington, the noted actress, playing Rosalind in "As You Like It," became paralyzed when speaking the line in the epilogue: "I'd kiss as many of you as had boards that pleased me" at the Theatre Royal, Drury Lane, London, Eng. May 3, 1757. She never acted again. John Palmer dropped dead at the Theatre Royal, Liverpool, Eng., while acting the Stranger. His last words were: "There is another and a better world." This happened Aug. 2, 1798. He was only fifty-seven years old. Mr. Cummins, a provincial actor of Tate Wilkinson's Co., dropped dead on the stage at the Theatre Royal, Leeds, Eng., June 20, 1817. Edmund Kean's last appearance on the stage was more than melancholy. He was playing Othello to his son Charles' Iago, and in the third act, after the soliloquy ending: "Othello's occupation's gone," he completely broke down. He whispered to his son: "I can say no more; speak to them, Charles." He never acted again. This took place at Covent Garden Theatre, London, Eng., March 25, 1833. He died at Richmond, Eng., May 15, 1833, aged forty-six.

OWEN FAWCETT.

THE FALL OF FAME.

I thought of filling a date at Guelph Can., as I heard that Barnum had played there, so I dropped into the town to look it over. Having about completed arrangements, I commenced to make the rounds of the hotels. I stepped into the principal hotel of the place, and asked the landlord his rates for show companies. He said:

"What troupe is it?"
"The Victoria Vokes Co.," I answered.
"Are they colored?" he asked.
"We didn't play Guelph." H. T. WILSON.

HE SUBSCRIBED CHEERFULLY.

CONFIDENTIAL CLERK.—Mr. Guzzleton is in, Madam; but, as it is within a few minutes of his dinner time, I think it would be a good plan to bring your subscription paper later in the day.

MRS. FLEADIT.—Oh, never fear! I am soliciting money to set up a gravestone over Mrs. Treaz'm, that noble woman who so distinguished herself by the collections for charitable purposes which she made from our business men.

HOPK DEFERRER.—"They will pay for my joke on publication," growled Crabley, as he dropped the editor's note to the floor. "Great Scott! I wanted that money for a bard bill, not a tombstone!"—Puck.



I realize that, in recounting this narrative, I am in danger, as my friend, the actor, would say, of "giving the whole snap dead away." But I will endeavor to avoid this by velling the identity of the dramatist personae. Crossston Carr was a reporter on a New York daily newspaper. He was a single gentleman, of convivial habits and a generous nature, which made him well liked everywhere.

It was after the celebration, with a few congenial spirits, of a little racket consequent upon a raise of salary, that Crossston Carr was missed from his customary haunts, and also from his lodgings. He dropped out of sight as completely as some of the "mysterious disappearances" in city life, which he himself had chronicled.

Many conjectures were made as to his whereabouts—and then they "gave it up," and he was almost forgotten. The general opinion was that he would turn up all right, soon or late.

After waiting a reasonable length of time for him to come and settle up arrears in board and washing, his landlady undertook to square her account against him by selling out to a second hand dealer the very scanty chattels in his room.

"Lord knows, there ain't half enough in the whole lot to pay me," she began to complain.

"Well, I should s'y not!" broke in the second hand dealer. "Some of those articles you can just hit with an ax, an' make firewood out o' them, an' the rest—well, I honestly ought to charge you for cartin' away."

There was an old desk, though, that rather caught his eye as a curio. It was a time worn and odd looking affair, of oak, stained with splashes of ink. This old desk of Carr's, among other things, finally found its way to the old junk shop of

a strange result. Accidentally pressing a concealed spring a drawer flew open, disclosing some manuscript.

"Ah!" she exclaimed, "here is some secret document, such as we have in the plays—missing all through until its triumphant production at the end brings off reward of virtue!"

She read it. It proved to be a play—the product of Crossston Carr's unique ingenuity and fertile mind—although she did not know this, for no name was signed to it. The piece pleased her greatly. It was just the thing for her—a lovely soubrette part and a plot of intensely comic possibilities. The author had disappeared, and she seized upon it as a prize thrown in her way by a fortunate combination of circumstances.

For some time Dolly Miggles had had an instructor in elocution. This was much against her staid and prosaic father's wishes; but she was an only child, and he was cajoled into consent. To this elocutionist, who was a sort of a broken down hack of an actor, Miss Miggles joyously exhibited her find.

"With you in the leading role," said her instructor after reading the play, "that piece would be a money maker."

Himself anxious to get out upon the road, he assiduously worked the fan of flattery on the flame of her ambition, and as a result she at last persuaded her father to put money into the scheme. And so, after awhile, Crossston Carr's play was put "on the road" and verified the prediction of the elocutionist by making a hit.

Meanwhile the missing author of it was in these untoward circumstances situated.

On the night of that debauch, Crossston Carr had

few days languishing in jail brought him to it, and through an appeal to an influential friend he was released; but he enjoined strict silence upon the part of his friend, and instead of returning to his former home and work, sought employment in a country newspaper office.

In the course of time there bobbed up serenely at this same country office the advance agent of "A Pile of Bricks" Company, to secure the insertion of sundry puffs and "ads." of that "greatest of modern comedy dramas in which Dolly Miggles was scintillating like a comet, accompanied by a nebulous tail of uncommon brilliancy, composed of stars of lesser magnitude."

Mr. Carr kindly "wrote the thing up" in his best style, and when the show came to town went to see it in his capacity as local reporter and dramatic critic.

Imagine his feelings as he sat in an orchestra seat that night and saw his own play produced under another title than that he had given it, with certain eliminations from and additions to the text not entirely for the better, and, more than that, with a beautiful girl of indisputable talent acting in it, who realized to a degree the merry heroine his fancy had created. It was like a dream!

He feverishly awaited the drop of the curtain, and sought the stage door. He secured an interview with the manager, and was introduced to the charming star.

"Permit me, Miss Miggles, to congratulate you upon your interpretation of the leading character. When I wrote that play I had no idea —"

"When you wrote the play?" wonderingly exclaimed she: "why, what do you mean?" Whereupon Crossston Carr explained to her how

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Appleton.—The Labadie-Rowell Comedy Co., 11, 12, had good houses. "The Fakir," 14, drew fair business. Dan Sully, 15, had a good house.

TEXAS.

TEXAS

tray and Murphy 25, 26. Ed J. Connelly in "A Soap bubble" played to good business 11-12 and matinee, singing the bill to "Our Strategists" 13 to a fair audience. W. A. Brady's "After Dark" opened 14, 15, to two of the largest audiences that have ever assembled in this city.

JOHN QUINLAN, of Chicago, the exalted grand ruler of the Elks, arrived in the city 9 and was received by a delegation of the daiverson Lodge. In the evening a banquet was served at Harmony Hall. Among those present were a number of representative citizens, profes-

Houston.—At Gray's, Lillian Lasse comes Oct. 26. "The Streets of New York" 28, 29. "A Soap Bubble" 10 had a good house. "After Dark" 16 opened to a standing room only. "The Ivy Leaf" 23, 24. "Eugene! owner of the Fremont Theatre, Galveston, returned from Paris, Fr., and upon being questioned in regard to his theatre, he bursted down. He said he did not know what his intentions were in regard to the theatre, but that in all probability he would build a new theatre, and that he was already in beauty and architecture—but when he could not say.

Sherman.—The "City Directory" closed a successful week at the Sherman Opera House Oct. 12. Their first performance was "The Girl of the Year" and this company the close of the engagement, and

for her home Chicago, Ill., 13. Thosa McCallister has been engaged as leading lady with this company, and the company will leave for Hot Springs, Ark., 14. The Herbert Forden Co., booked for 16, stranded at Houston.

Fort Worth—Murray and Murphy comes Oct. 10. The Jewell Opera Co. comes Oct. 11. "A Soap Bubble" 26. Sells Bros. "Circus 31.... Andrews' Pavilion presents quite an attractive appearance since the manager has not inclosed it for the Winter Theatre, and is doing the business. Last week's bill holds over.

El Paso—Myar's Opera House opened Oct. 10. The Murray & Murphy's "Irish Villagers" to a good effect. The company will leave for El Paso, 13. A week's house with Rose De Bar. Anna Uselman, Lew Green, Atkinson-Sims, Kitty Knight, John Hughes, and the company of Maud Clayton, Cunnings and O'Brien, Nola Forrest.

Austin—At Millett's Opera House Oct. 15. The Austin Musical Union played to big business. Oct. 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1913. Murray & Murphy. 21, Brady's "After Dark."

San Antonio—At the Grand Opera House. Jennie Claret Oct. 9, 8, had good business. Murray and Murphy drew large houses 12.

KENTUCKY.

Louisville—Masonic Temple was dark until Oct. 17, when Estelle Clayton opened a three nights

MACALESTER'S THEATRE—“A Farber Match” had a busy week. The company closed on Tuesday, Feb. 23, 22, after a week of successful business. The company will be back in the theatre on Feb. 26, 22, with “A Farber Match.”

HARRIS'S THEATRE—“A Tin Soldier” attracted large audiences last week. Feb. 21, 22, “Lights and Shadows.”

Pudorah—The Leslie-Davis Co. closed a week's engagement at Morton's Oct. 12. The company has been successfully strengthened by the addition of E. M. Crane, who has been with them since the beginning of the season. The company had the banner house of the season. Every act was taken long before the doors were opened, and a large number of the audience were outside the theatre.

Morton's Company—George Dan, Costello is in the city training a number of horses, which the Tarrill family will use on the road next season.

Owensboro—Mattie Vickers closed a successful four nights' engagement at the Tarrill theatre on Tuesday, Feb. 22, 22. If she had to largest audience ever in Owensboro. The company closed their season on Tuesday, Feb. 22, 22, after a week of successful business. The company will be back in the theatre on Feb. 26, 22, with “A Farber Match.”

Lexington—The MacCollin Opera Co. closed a successful week's business Oct. 19. Hettie Bernard closed

MONTANA.

Helena.—At Ming's Opera House, Elson & Elsie's "Chicks" Co. played to a full house Oct. 7, 8. "Tommy to Directory" No. 11, 12, had packed houses. Milton Elsonables comes 21-24. "Performers at the Coliseum Theatre" this week: Hattie Wade, Eva Allen, Tina Moreland, Annie Gregory, Olive Satter, Rose Lulu, Billy Mack, Lela Clark, Pauline Clair, Talbot and Cunningham, Harry Lund, "Tom" Gulchard and Geo. Clayton, Nick Williams, Matt and Mamie Dillon, Everett Sylvester and May De Lorme, George Clayton and Eva Allen, the four

INDIANA.

Indianapolis.—Last week's business was certainly pleasing to the managers. The houses were crowded nightly, and the exhibition of the standing room only card was sold out every night. *Scout* Emma Abbott filled the first three nights at the Grand Opera House and "A Midnight Bell" the last three. James H. Wallies was the attraction at the Park.

GRAND OPERA HOUSE.—R. L. Downing comes Oct. 21, 22.

THE PEART OF PEARL. — Nov. 2, "Thaos Flat" 4, 5, 6.
 ENGLISH OPERA HOUSE. — "The Corsair" is due Oct. 22, "Cassy's Troubles" 31, "The City Directory" 31, Nov. 2, "Ferncliff" 4, 5, 6.
 PARK THEATRE. — "Little Nigger" holds the boards this week, "Beacon Lights" Oct. 28-Nov. 2, "Hilarity" 4-9.
 NOTES. — James Eden, who had been master of properties with "A Midnight Bell," has returned to his home here. . . . Henry Schumacher (musician), formerly of La

Evansville.—At last Evansville has a new theatre, the Grand, and one that we may well feel proud of as it is by far the finest playhouse in the West. The theatre was built by the Business Men's Association of this city, and cost in round figures \$200,000. It is situated in the heart of the city, and is a great credit to the people.

well as a triumph to the theatrical profession. The theatre proper is five stories high (about 120 ft.) and is built of the finest pressed brick, finished with red granite. The interior is a masterpiece of decorative architecture in this city, except the scenic painting and decorating, which was done by Chicago artists. The house is built on the ground floor and is arranged with an orchestra circle, balcony and gallery, and a box balcony. The balcony and gallery are on the interior of the house is finished in a most elaborate style, and has four boxes on the orchestra floor, four on the balcony and two on gallery. These boxes are handsomely furnished with plush chairs, and have silk seats. The balcony and gallery are also handsomely furnished. The work of the Chicago Scenic Decorating Co., and the interior work, Sossian & Landis, of Chicago, did all the scenic work. The stage is one of the largest in the West, being

Fort Wayne.—At the Temple, Oct. 15, R. C. Randall drew a big house. He was scored a big room. Leavitt's European Minstrels drew a fair house. The Chicago Opera House drew a fair house. At the Casino, Oct. 16, the Casino Minstrels drew a fair house. At the Casino, Oct. 17, the Casino Minstrels drew a fair house. At the Casino, Oct. 18, the Casino Minstrels drew a fair house. At the Casino, Oct. 19, the Casino Minstrels drew a fair house. At the Casino, Oct. 20, the Casino Minstrels drew a fair house. At the Casino, Oct. 21, the Casino Minstrels drew a fair house. At the Casino, Oct. 22, the Casino Minstrels drew a fair house. At the Casino, Oct. 23, the Casino Minstrels drew a fair house. At the Casino, Oct. 24, the Casino Minstrels drew a fair house. At the Casino, Oct. 25, the Casino Minstrels drew a fair house. At the Casino, Oct. 26, the Casino Minstrels drew a fair house. At the Casino, Oct. 27, the Casino Minstrels drew a fair house. At the Casino, Oct. 28, the Casino Minstrels drew a fair house. At the Casino, Oct. 29, the Casino Minstrels drew a fair house. At the Casino, Oct. 30, the Casino Minstrels drew a fair house. At the Casino, Oct. 31, the Casino Minstrels drew a fair house.

Lu Lafayette.— "Nobody's Child" played to 17th business at the Grand Oct. 14. A small came 17, 20 good hours. They canceled to the management 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1901, going from there direct at the Grand. Coming 21-26, Bennett & Moulton Opera Co.

Terre Haute.— At Naylor's the Emma Abbott Opera Co. comes Oct. 21. The reserve sale is large. The Grand comes 23, 25, 26, 27, 28, 29, 30, 31, 1901. "Buff" drew poorly 15, 16. The Dowling Masson Co. drew large house 19. ... T. A. Johnson's Mammoth Opera Co. comes 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1901.

Madison.— At the Grand Opera House, the Madison Amateur Minstrel appeared Oct. 11, to a crowded house. Later, Gordon & Cribler's Dramatic Co. sang 21, 22.

[CONTINUED ON PAGE 567.]



Open Time at Grand Opera House, Wheeling
 W. Va., Nov. 4, 5, 6, Nov. 12, 19, 20, Nov. 25, 26,
 Dec. 2 week, Dec. 19, 20, 21, Jan. 2, 3, 4, Jan. 8, 7, 8
 Address U. C. CANTHER, Wheeling, W. V.

KIDD'S PATENT TENT LIGHT
Improved and reduced. Send for circular. GEO. TAYLOR
31 Duane St., New York, Sole Manufacturer and Agent.

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New York Clipper Building.

WANTED, A GOOD BILL WAGON.
Light Cage Wagon, a Carry-All, and set of 8 to 10
coats and hats. Address, stating lowest price and con-
dition and where can be seen. J. I. LOCKE, Oak Grove

WANTED IMMEDIATELY.
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DANCE TEAM. Everything new. Address
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MANMOTH COMBINATION,

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MARTELL FAMILY, SIX IN NUMBER.

Managers having open time will please address

WHALLEN & MARTELL, Buckingham Theatre, Louisville, Ky.

"A LUCKY PENNY"

COMBINE,

Presenting a Divertissement of MUSIC AND COMEDY, in Three Parts, by JOHN FOWLER, introducing VIVACIOUS

GEORGIE PARKER

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AMERICAN FOUR,

A QUARTETTE OF ELECTRIC NAIDS AND OTHER NOVELTY FEATURES.

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"MOTHER-IN-LAW"

BY GEO. R. SIMS,

THE FUNNIEST COMEDY OF MODERN TIMES. SOLE AMERICAN RIGHT BY SPECIAL ARRANGEMENT WITH MR. T. HENRY FRENCH.

"Mother-in-Law" is a clever, bright, lively and ever moving light comedy of the style of "Pink Dominoes" and "Sara Toga" and is quite as good a play as either of the two named. It is a lighter provoking from beginning to end. The company is an unusually clever one. Better acting than was done last night is very seldom seen in any theatre. The company, in fact, deserves to be ranked with the Arthur Rehan Combination, and will equally please the same class of theatre goers. It is well put on the stage, too, the setting of the third act being particularly creditable to the management. The performance is throughout excellent, and will disappoint no one who witnesses it. It ought to crowd the house throughout the week.—ROCHESTER DEMOCRAT AND CHRONICLE, Oct. 8.

Address en route, or to Business Manager, E. F. ARMSTRONG, P. O. Box 1733, 3 Bowling Green, New York City.

AT LIBERTY AFTER OCT. 25.

CLIFF LEWIS,

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